

A
CATALOGUE RAISONNÉ
OF ALL THAT
TRULY CAPITAL AND SPLENDID ASSEMBLAGE
OF VALUABLE
GALLERY AND CABINET
Pictures,
THE GENUINE PROPERTY OF
EDWARD COXE, ESQ^R.
COMPRISING
THE INESTIMABLE WORKS OF
THE MOST ADMIRER MASTERS
OF THE
ROMAN, FLORENTINE, BOLOGNESE,
VENETIAN, SPANISH, FRENCH, DUTCH AND FLEMISH
Schools,

Selected during Thirty Years, with the utmost Care and Judgement,

AND UNQUESTIONABLY
IN THE HIGHEST STATE OF PRESERVATION AND BEAUTY.

Which
will be Sold by Auction

BY

PETER COXE,

On THURSDAY, the 23^d Day of APRIL, 1807,
AND TWO FOLLOWING DAYS,

AT TWELVE O'CLOCK,

At Mr. Squibb's Great Room, Saville Passage.

May be publicly viewed Three Days preceding the Sale, when Catalogues may be had at Half a Crown each; of Mr. PETER COXE, 33, Gerrard Street, and 33, Throgmorton Street, and at the Place of Sale.

Conditions of Sale.

- I. **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots, to be put up again and refold.
 - II. That no Person advance less than Half a-Crown. Above Five Pounds, Five Shillings; Ten Pounds, Half-a-Guinea; Twenty Pounds, One Guinea; and so on in Proportion.
 - III. That the respective Purchasers give in their Names and Places of Abode, if required; and pay down immediately a proportionate Part of the Purchase Money after the Rate of Twenty Pounds per Cent. and pay the Remainder on or before the Delivery of the Lots purchased.
 - IV. That the Lots shall be absolutely taken away within Three Days after the Sale, with all Faults, by whomsoever they were painted, under any and every Description, and at the Expence of the Purchasers.
- And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited: all Lots uncleared after the Time limited shall be re-sold by Public or Private Sale; and the Deficiency, if any, attending such Re-sale, together with all incidental Charges, be made good by the Defaulters at the present Sale.

Advertisement.

now

THIS Entire and unreserved Collection, now offered to the Public, consists of Pictures by the best Masters of the foreign Schools; and was originally formed by the Proprietor for his own Gratification: he having then not the most distant intention of disposing of them by Sale.

It would be superfluous to enlarge on their merits; as the Catalogue *Raisonné* describes their several Excellencies; and points out the rich sources from which they were drawn.

It may not however be improper to observe, that while the Collection has been gradually swelling to its present Magnitude and Value, during a Course of Thirty Years, the Opportunities, which occurred of forming it, were not confined merely to this Country; but in two Journeys through Holland and the Austrian

Netherlands, Connections with the most respectable Families enabled the Proprietor to examine at leisure the best Public Collections, and Private Cabinets: and, (though it was not the Object of his Journeys) to avail himself of those advantages, in improving his Taste, and effecting his Purchases.

The Pictures themselves will best prove how far the Proprietor has succeeded in selecting beautiful and undoubted Specimens of the different Masters. But as he constantly attended all the Sales of genuine Paintings at home, (at most of which he was a Buyer,) it may, without incurring the imputation of Partiality, be asserted; that few Collections have surpassed the present, either in the Number of Fine Original Pictures, or in their Quality and Condition: and that it comprises some Specimens so rare, and *Unique*; as scarcely to be matched in any Assemblage of Pictures, that have hitherto been presented to Public View.



A

CATALOGUE,

Raisonné,

Ec. Ec. Ec.

First Day's Sale,

THURSDAY, APRIL 23d, 1807.

PICTURES:

- 1 SCHIAVONE ... **A** Study of Female Heads—from the GODOLPHIN Sale.
- 2 VELASQUEZ ... Portrait of a Spanish Nobleman—from Mr. STRANGE's.
- 3 VANGOYEN..... A small Sea View—a brisk Gale.
- 4 VAN DIEST ... A View of one of the small Lakes in Switzerland, with a
Snow-capt Mountain in the Distance—a pleasing Com-
position.

B

- 5 WYCK..... A Hunting Piece; in a very warm Landscape—one of his best Pictures.
- 6 TINTORETTO .. Portrait of Gritti, Doge of Venice—from Mr. STRANGE's Sale.
- 7 F. MOLA..... A Woody Scene; rich with the tints of Autumn.
- 8 G. ROMANO... A Study of Heads: drawn with all the Spirit of the Roman and coloured with the charm of the Venetian School—a Picture of great Effect.
- 9 I. MOUCHERON An upright Garden Scene with Statuary; the Figures by WOUVERMANS, and most spiritedly touched. ISAAC was the Son of FREDERICK MOUCHERON. In the Bark of his Trees, and distribution of Light and Shade, he shews the Science he acquired under the tuition of his Father.
- 10 RUBENS An old Man's Head, a study—spirited and free.
- 11 TINTORETTO .. Margarett, Duchess of Parma—beautifully coloured—from the GODOLPHIN Sale.
- 12 G. BASSANO .. The Portrait of a Civilian writing, exhibiting great force and dignity: a fine Specimen of this Master—from the CALONNE Collection.
- 13 VALENTINI ... The Saviour mocked; a Picture of great animation—from the Collection of the late EARL of BESBOROUGH.
- 14 CARLO DOLCI . The Magdalen, most richly colored, and for this Master displaying a more than common Strength in the Expression of Character: brought from Italy by the late Mr. DAVENPORT.
- 15 JAN BOTH Italian Buildings with a distant Landscape; the Figures in the Foreground by his Brother ANDREW; and the whole partakes of the rich glow of that climate.
- 16 LIEVENS..... The Head of an old Man, correctly drawn and richly colored, expressive of the true Character of Age. This Master bears a high reputation in the Dutch School.

- 17 F. MILÉ..... A romantic View of Rocks and Water, with Ruins and a beautiful distance, painted with more than usual Energy and Vigor, and shewing he had studied the POUSSINS with singular success.

- 18 GUIDO Madona and Child, in his early manner, when he was impressed with the Stile of CARAVAGGIO; the Child is in Shadow, but the Face of the Virgin which is in strong Light, is painted with uncommon Sweetness and Brilliancy —this Picture made Part of the GODOLPHIN collection.

- 19 SCHIAVONE.... Diana and Acteon, with all the appropriate Accompaniments to elucidate the Story, painted in a rich Tone of Color, and with Scientific Effect.

- 20 BREUGHEL The Public Road to Antwerp, with the Spire of the great Church in the Distance. The Trees on each Side the Road are admirably distributed, and sweetly Pencilled; and the Scene is enlivened by the passing of a Stage Waggon and a Variety of Cows. All the Spirit of RUBENS in the Touch and Design—engraved—This Picture was left to the Proprietor by Will.

- 21 GHISOLPHI Grand Ruins with a Sea View at Ancona. GHISOLPHI was a Scholar of SALVATOR ROSA; and the Sky and Water partake of his Brilliancy and Clearness; the Buildings evince grandeur of Design, and freedom in the Execution.

- 22 BOMBELLI The Portrait in Miniature, beautifully painted, of NICOLO POUSSIN, and a perfect resemblance of the other Portraits extant of this great Master, and another Portrait unknown, in the same Frame—from the Collection of Mr. STRANGE.

- 23 BOMBELLI..... Portrait of a Female Singer, in Miniature; delicately touched —from the same Collection.

- 24 AG. CARACCI... A very fine Copy of the famous Picture of St. Jerome, by CORREGIO. The beauty of the Original is faithfully preserved in this most excellent Copy—from the Collection of Mr. STRANGE.
- 25 GIACOMO BAS- The Mocking the Saviour, on black Marble; painted with
SANO uncommon Beauty, both with respect to Color and Composition—from the Collection of COMMISSIONER BRETT.
- 26 PADUANINO.... The Infant Jesus asleep on the Cross.—The genuine Works of this Master, such as the present Specimen, are held in the highest estimation, and considered equal in coloring and beauty to TITIAN
- 27 NICOLO POUSSIN Narcissus admiring himself in the Water: his dejected air, and pallid hue describe his Story with poetical Truth; and the coloring is as warm, as the drawing is correct—Cabinet Pictures of this Size, by this Master, are very rare and highly valued—From the CALONNE Collection
- 28 RUYSDAEL A Landscape with a distant Town, and extensive Horizon; a very captivating Cabinet Picture, of uncommon excellence, in the manner of, and equal to REMBRANDT.
- X 29 FILIPPO LAURA St. Francis dying, attended by a Choir of Angels; the Countenance of the Saint highly expressive.
- 30 D.TENIERS, JUN. A Pasticcio in the stile of BASSANO, representing the Angels appearing to the Shepherds; executed with great warmth and Brilliancy; and shewing the extent of this Painter's wonderful powers.
- O 31 CUYP Figures and Horses at the side of a Brook, with Buildings—small, Upright—clear, warm and beautiful. The Horses painted in his finest manner.

- 32 G. TERBURG. A Lady at her Toilette, with a female Attendant, and Boy waiting—grouped with great judgement, and finished with perfection and accuracy—the reflection in the Mirror happily accomplished.
- 33 D. TENIERS, A Landscape, with a ruined Castle, Water and Figures—a
Jun. sweet, clear, and harmonious effect pervades this valuable Morceau.
- 34 MURILLO The Spartan Boy—most strikingly impressive, and descriptive of the well-known story; an undoubted Picture of this Master—from the DELME Collection.
- 35 F. MOUCHERON A View of an extensive Country, highly picturesque and richly embellished with Wood, particularly in the Foreground, where the Bark and Foliage of the Trees are pencilled with captivating delicacy and sweetness—some Deer painted by ADRIAN VANDEVELDE in his most beautiful manner add greatly to the interest and solitude of the Scene—from the Collection of the late Miss VANSITTART, of which it constituted a principal Ornament.
- 36 ABRAHAM MIG- A Flower Piece, as singularly bright and transparent, as
NON it is sweetly composed; and the reflection of a Window in the Glass, which contains the Flowers, has a most fascinating effect. Pictures of this Master are in high estimation in Holland.
- 37 P. VERONESE . A Saint at Devotion, with a Memento Mori and Crucifix—painted with great knowledge of the Chiaro Scuro, and a sober tone of coloring, admirably adapted to the Subject; brought from Italy by the late Mr. DAVENPORT.
- 38 G. POUSSIN .. A solemn Woody Scene, with Water; the Figures by NICOLO POUSSIN, painted with great force, truth and effect—from the BARNARD Collection

- 39 DITTO..... A View of part of Tivoli, with the Temple of Concord and other Buildings—the Companion to the preceding Picture—This is pencilled with exquisite delicacy and sweetness : also from the Collection of Mr. BARNARD.
- 40 D. TENIERS... A valuable Cabinet Picture ; a Girl cleaning Kettles, &c. and a Boor regarding her archly from above—painted with uncommon Depth and Force.
- 41 GUERCINO A dying Cleopatra, with the Asp at her Bosom, an affecting Specimen of this Master in describing the near approach of dissolution.
- 42 D. TENIERS, A Landscape and Figures—a Picture of considerable
Jun. Interest and Effect; representing a Shepherd playing on his Flute to a Shepherdess, seated on an eminence in the Foreground, with a Herd of Cows near them, while another Shepherd is also playing on the Flute as he precedes a Flock of Sheep and Goats.—The Schelde and City of Flushing are introduced in the Distance—the Cows and Sheep resemble closely PAUL POTTER, in his best manner—this estimable Performance came out of the Collection of Sir W. HAMILTON.
- 43 LUCA CAMBIASI Judith with Attendants—grandly composed, and drawn with astonishing science; and whether we view the inspired, triumphant air of Judith, or the surprise of the attendants, we are equally struck with the powers of this Master; whose paintings in Genoa are in the highest estimation—from the ORLEAN's Collection.
- 44 J. RUYSDAEL.. A Landscape with Figures and Water—the Season, Harvest Time—a delightful Specimen of his Art—true to Nature, and the Sky chearful and warm—from the CALONNE Collection.

- 45 **GIORGIONE . . .** A sacred Historical Subject, David with the Head of Goliath : the fall of Goliath emblematically represented by a broken Column, and the youthful Conqueror by a Lilly. This is a Picture of uncommon Richness in Colour, even for **GIORGIONE**, who so excelled in it; and in point of grandeur of Design and Force of Expression is unrivalled. It was brought from Venice by **MR. STRANGE**.
- 46 **CARLO MARATTI** The Madona reading; the Beauty and Expression of the Head, and fine Colouring and admirable Drawing, render it one of the most desirable Specimens of this Master.
- 47 **PYNAKER** An upright Landscape of uncommon Sweetness, with a Figure of a Man reposing, and Goats, &c. in the Fore-ground, that are most highly finished, and Ornamental to the Piece. The distant Hills are most softly touched, and the Beauty of the whole is truly harmonious.
- 48 **FRANCISCO MOLA** St. Jerome with the Angel and Trumpet. There is a magic charm of Colour as well as Effect pervading this happy Performance—a delightful Specimen—from the Collection of Sir **WILLIAM HAMILTON**.
- 49 **CARLO CIGNANI** Children embracing each other; an allegorical Representation of Poetry and Painting united, and crowning themselves with Laurel; a most enchanting proof of this favorite Master's Abilities: equal to **GUIDO**—from the **LONDON-DERRY** Collection.
- 50 **ANNIBAL CARACCI**. The Holy Family with St. John, in a charming Landscape—a rich glow of Colouring pervades the whole. The simplicity in the countenance of the Virgin; the venerable air of the head of Joseph, and the divine expression of Character in the infant Jesus, render it a most striking and expressive group; it was therefore deservedly a great favorite of the late **MONSIEUR CALONNE**, at whose sale it was bought.

- 51 JAN MIEL Buildings and Figures—Peasants amusing themselves with a Dancing Dog—a complete Specimen of the Master.
- 52 ANNIBAL CARACCI. Cupids, a Pair; in small—Two precious Gems, and equal to CORREGIO.
- 53 CARLO DOLCI ---- Portrait of St. Francis, with the Stigma—a rare and valuable Cabinet Picture of this elaborate and delightful Master; the Figure and Character at once expressive of Piety and Resignation—very capital.
- X 54 PIE. DE LA VECCHIA A Physician inspecting the wound of a youthful Warrior, with attendant Figures. There is a glow of Coloring in this Picture equal to GIORGIONE; and the other Heads are designed and executed with equal Vigor—This Picture is unquestionably one of the finest of his Works—from the Collection of COMMISSIONER BRETT.
- O 55 ISAAC OSTADE. A small circular Picture with Buildings, Figures, Poultry, &c.—a most admirable effect of light, and highly finished.
- O 56 JAN GE BELLINI A singularly valuable Production of this early, but superior Painter. The subject, Saints adoring the Saviour in the Arms of the Virgin—richly colored, and attentively executed throughout. TITIAN, in his famous Picture of the Cornaro Family, at Northumberland House, has evidently studied this Picture, dated 1505—From the PURLING Collection; originally it belonged to the PEMBROKE Family.
- 57 M. A. DE CARA- From the ORLEAN's Collection, to which this Chef
VAGGIO d'Œuvre belonged. It was characterized by the Title of CARAVAGGIO's Dream, being his own Portrait in profile, which, in a Mirror he holds in his Hand, presents a Full Face by Reflection—the Figure is drawn in a most masterly stile, most richly colored, and wholly free from his dark manner. There is an old Engraving of this Picture, which was always considered as one of the finest Performances of this capital Master: most capital.

58 **CARLETTO CAGLIARI**..... The Adoration of our Saviour, by the Wise Men from the East, bringing Presents—the Grandeur of the Composition, and Richness of the Coloring are not inferior to the Works of **PAUL VERONESE**, of whom **CARLETTO** was not only the Son, but also the favorite Scholar—An admired Picture, from the **ORLEANS** Collection.

59 **JAN MIEL**..... His own Portrait, in the Character of an Itinerant Musician. A most highly finished and beautiful Miniature.

60 **GUIDO**..... The Virgin with the Infant Saviour and St. John attended by Saints; a Picture of extraordinary Management and beautiful Tone of Coloring, in his happiest Manner; the Devotion and Attitude of the Female Saint, the Air of her Head, the Delicacy and Grace of her Hands, and all the accompanying Figures, full of Character and Piety, stamp it as a Work of extraordinary Perfection: brought to England by the late **SIR JAMES WRIGHT**.

61 **JAMES ANTHONY ARLAUD**..... Jupiter and Leda; from the celebrated Basso Relievo of the same size, by **MICHAEL ANGELO BUONA ROTI**. Pilkington, who draws his Information partly from Deschamps, speaking of this extraordinary Performance, says, that **ARLAUD**, who corresponded with **SIR ISAAC NEWTON** on Optics, and taught the Regent **DUKE OF ORLEANS** Design, effected the Imitation so exquisitely in a Tint of Colours, so exactly similar to the Marble, and with such Correctness in every Part, that when they were both placed together, it was scarcely possible to distinguish the Marble from the Painting, even on the nicest Inspection—The **DUC DE LA FORCE** purchased it from the Painter at 12000 Livres, but this Nobleman having ruined himself in the Mississippi Scheme, it returned into **ARLAUD**'s possession; who afterwards sold it to the **DUKE OF CHANDOS**, as appears in the Duke's Hand Writing at the back of this Picture, for £500. It sub

sequently came into the Collection of the EARL of BESBOROUGH, at whose Sale it was purchased by the present Proprietor.—All further Commendation of this astonishing Performance, which is dated *Paris* 1718, would be superfluous.

62 NIC. POUSSIN. Morning — This beautiful Performance describes a soft and Silvery toned Landscape, with Mountains in the receding distance; a Shepherd is represented in the fore ground, playing on his Sylvan Reed to a listening Shepherdess, who reclines in the shade of a lofty grove; while the Sheep feeding around them, seem charmed with the Shepherd's Melody. The Mind contemplating this Picture and its Companion, which are of the highest Class of Art, reposes on them with Delight, and partakes of the serenity of the scene. Indeed they are truly Virgilian, and evidently shew the Painter's intimacy with that divine Poet; whose Bucolics, these Pictures prove him to have most successfully studied: most capital.

63 DIRTO Evening — The companion. This great Classic Painter, who in the preceding Performance has described the mild influence of a rising Sun, has here given the Effect of its setting, in a rich and fervid glow; which is heightened by the judicious contrast of deep masses of Shade. This happy Sylvan scenery, thus beautifully composed, is enrich'd also with Classic Figures, appropriately introduced; representing a Satyr and Wood Nymph, with their offspring riding on a Goat; all of them penetrating the recesses of the Forest, while another Satyr who precedes them, is entering a Cavern, their supposed Habitation. This admirable Performance (as well as the preceding Picture) was in the Possession of SIR JOSHUA REYNOLDS; and evidently marks one of the sources from whence he drew those Magic Principles that he made his own, from his frequent contemplation of their beauty—most capital.

64 TITIAN..... A Female from the Bath adjusting her Hair : the roundness of the form, the correctness of the design, and the peculiar glow and richness of the Colouring, have been the admiration and delight of every Connoisseur. This Master Piece of Art came from the ORLEAN's Collection.

330
O 65 JAN BOTH.... A Warm Italian Landscape, representing a Hilly Country ; in which is a broken fore-ground, enriched with Trees, whose forms are peculiarly light and Picturesque, and the Road in the middle distance is enlivened with Peasants returning from Market, and mounted on Horses and Mules : In a remoter distance is a Figure Angling, and near him is another driving a Cow. For brilliancy and variety of Colour, exquisite finishing, and a sweet tenderness that pervades the whole, this Picture stands unrivalled. The Figures, &c. &c. by his Brother ANDREW.—Painted in Pannel.—Formerly in the Collection of Mr. BROWN of Dorchester : in the highest state of Preservation.

66 ALEXANDER VERONESE Virtue admonishing Pleasure, represented by two Females. Virtue, modestly attired, has one of her Hands pointed towards Heaven ; while Pleasure, whose Toilet is arrayed with all the Ornaments for Dress, is struck with the impressive remonstrances of Virtue—a truly sublime Performance, uniting all the beauties of the Venetian and Roman Schools. This magnificent Picture came from the Collection of the Marshal CONWAY, and was the admiration of all beholders.

67 GASPAR POUSSIN A magnificent and extensive Landscape, representing a View of the Campagna, taken near Rome. In a very rich and highly coloured foreground, is a Reposo ; in the middle distance, the Convent of San Lorenzo ; while the Sabine and Alban Hills terminate the Scene. The Trees in the Foreground as well as the Clouds, are evi-

dently agitated by the Wind, which this Master excelled in describing—the clearness of the Sky and the variety and richness of the Tints throughout, rank this Picture among the very finest productions of his Pencil—from the celebrated DELME Collection.

68 GERARD DOUW A Dutch Servant Girl purchasing Herrings of an elderly Female, with a variety of Still Life and Beautiful basso Relievo - Performances so full of subject and management from this renowned Master, are very scarce—This Picture was brought from Holland Forty-two Years ago, and was left to the present Possessor by Will. Those least learned in the Art, must admire this interesting Picture; it is a Collection in itself, from its infinite variety and great excellence.

69 GUERCINO.... Joseph and Potiphar's Wife—a most sublime Picture, and deservedly a favorite of SIR JOSHUA REYNOLDS, to whom it belonged. There is, indeed, a beauty and grace in both the Figures that partake more of the character of GUIDO: the expression of Joseph in particular, represented with uplifted hands and eyes, is powerfully described, and ranks this Picture as one of the grandest specimens of this Master. It is mentioned by COUNT MALVASIA in his 2d. Vol. p. 376, Bologna Edition, to have been Painted in 1649, for SIGNIOR AURELIO ZANOLETTI.

70 SCHIDONE The Virgin with the Infant Jesus in her lap, and Joseph teaching him to read—the Composition is particularly beautiful, the Colouring rich and harmonious, and was esteemed by SIR WILLIAM HAMILTON, from whose Collection it came, as one of the choicest Specimens of this very scarce Master.

- 71 TITIAN..... Cæsar repudiating Pompeia—there is a chaste sobriety of coloring in this Picture, and dignity of character, truly worthy of the Subject: few of TITIAN's Works are more conspicuous for Powers of Art—the Composition full of mind and energy—from MON. DE CALONNE's Collection.
- 72 G. TERBURGH. The Interior of a Chamber, with a young Lady sitting and chusing Lemons out of a Basket, which an elderly Female Servant is presenting to her Mistress. The Drapery of the Lady, consisting of a Crimson Velvet Jacket, edged with Fur, and a White Satin Petticoat, is painted with great force, and yet with equal delicacy; while the contrast of the two Characters, the richness of the Colouring, and the distribution of the Light and Shade are most harmoniously combined—a most capital Picture of this rare and distinguished Master—from the Collection of Mr. LABORDE, on Pannel.

End of the First Day's Sale.

Second Day's Sale.

FRIDAY, APRIL the 24th, 1807.

PICTURES.

- 1 VAN DYCK ... **A** Sketch, in Chiaro Scuro—RUBENS's Wife—slight, but free and graceful.
- 2 C. CIGNANI .. His own Portrait—a small Oval.
- 3 M. A. DE LA }
BATTALIA } A small Landscape and Figures, spiritedly touched.
- 4 DITTO..... Ditto—the Companion—equally good.
- 5 RUBENS A Study of Heads—warm, vigorous, and well pencilled.
- 6 WILSON The three Mary's at the Tomb—an uncommon Subject, from the Hand of this favorite English Artist.
- 7 SIR ANTHONY }
MORE } Portrait of Philip Ist. of Spain.
- 8 DITTO..... The Companion—Queen Mary of England—these Pictures are very highly finished, and equal to HOLBEIN.
- 9 BREEMBERGH . Nymphs and Satyrs Dancing, in a Landscape—the Figures are most correctly drawn, and beautifully colored.
- 10 GONZALES.... The Portrait of Sir THEODORE MAYNE, Physician to Charles the First, highly finished, in the manner of RUBENS.
- 11 WYNANTS A small upright Landscape, with Figures, highly finished, and in his clear Tone of colouring.

- 12 J. RUYSDAEL . An upright spirited Landscape, with broken Foreground and Trees ; the View of the great Church of Haerlem in the Distance—singularly clear and highly finished.
- 13 ANDREA SACCHI David with the Head of Goliah.—the attitude in which David is represented, is nearly that of the Apollo Belvidere ; very finely coloured.
- 14 VERNET..... A Sea Calm, with Rocks and Figures—this Picture and its Companion are very clear and beautiful.
- 15 DITTO..... A Landscape, with Banditti—the Companion. This and the preceding Lot from the Collection of Mr. LABORDE.
- 16 HANS HOLBEIN The Portrait of a Professor—very warmly colored and highly finished—from the Collection of Mr. STRANGE.
- 17 C. MARATTI... The Assumption of the Virgin—a finished Sketch, for a painting on a larger Scale, evidently intended for a compartment in a Cieling—beautifully clear, and spiritedly and gracefully executed.
- 18 M. A. DE LA Sportsmen Regaling themselves before an Inn—their Servants, BATTALIA Horses and Dogs near them—the Distance, a warm Landscape terminating in Hills—this Picture is touched with great Spirit, and the grouping finely composed.
- 19 GUIDO A Sketch of a Saint reading—most sweetly pencilled and delicately coloured—from SIR W. HAMILTON's Collection.
- 20 MURILLO The Apotheosis of a Pope—a finished Sketch—very capital.
- 21 LINGELBACH .. A View of Ponte Mola, with the adjacent Country ; in the foreground is a Group of Italian Labourers and Peasants, most admirably composed and beautifully drawn—there is indeed a Chasteness and Repose in this Picture, which cannot fail to gratify the Connoisseur.

- 22 GUERCINO Head of a Sybil, on an octagon; painted with a great contrast of Light and Shadow, and a perfect knowledge of the Chiaro Scuro—from the GODOLPHIN Collection.
- 23 FOUQUIER ... A small, highly finished, beautiful Landscape and Figures. This Painter was employed by RUBENS to paint the Landscapes in several of his larger Compositions.
- 24 TINTORETTO . The original Sketch for the grand Picture by this Master, of the Judgment Seat of Pontius Pilate; which was one of the chief Ornaments of the Doge's Palace at Venice. This Picture was brought into England by the late Sir WILLIAM HAMILTON, and combines all the great and transcendent talents, which this Master so eminently possessed.
- 25 J. MIEL The Morning. In the foreground of this Landscape is represented, a most picturesque Group of Italian Peasants at Market, while the Distances and Sky are richly illuminated with the rising Sun. This truly Connoisseur and beautiful Picture came out of the DUNDAS Collection.
- 26 JAN DE BELLINI The Portrait of Marcello Doge of Venice—a fine Specimen of this great Reviver of the Art of Painting—from Mr. STRANGE'S.
- 27 PADUANINO ... The Madona and Child: painted with great Sweetness, and in Colouring not inferior to TITIAN—brought from Venice by the late Sir ROBERT STRANGE.
- 28 VANDERNEER . A Moonlight: River View, with Shipping and Figures—a most delightful and rich Cabinet Picture of this admired Artist.
- 29 DITTO..... Ditto, the companion, and of equal Merit.
- 30 TITIAN..... Hippomenes and Atalante—a rare Cabinet Picture—from the PURLING Collection.
- 31 F. MILÉ..... A lovely Performance of this esteemed Painter, representing a Landscape of uncommon beauty, sweetly coloured and happily enlivened by Cattle and Figures—purchased from the celebrated Collection of the GREFFIER FAGEL.

- 32 GERARD DOUW His own Portrait, painted with spirited Effect; in the stile of his Master, REMBRANDT—from the GODOLPHIN Collection.
- 33 GASP. POUSSIN . A Woody Scene of uncommon sweetness and brilliancy, in his silvery tone, yet tempered with the most delightful repose—this beautiful Cabinet Picture came out of the MONTFORD Collection, and appears among the Engravings after this Master, by POND.
- 34 BRAUWER A Small Picture, an Interior—Boors in Conversation—circular, painted in a silvery tone and with brilliant effect.
- 35 SEBASTIAN The Woman accused of Adultery—a most admirable Cabinet
BOURDON Picture—clear and brilliant.
- 36 GIORGIONE A small Portrait of Gaston de Foix; delicately touched, and scientifically colored.
- 37 F. MOUCHERON A warm glowing Landscape; representing a high Woody Bank, with Water in the Foreground; and an uncommonly rich and brilliant Distance—The Cows, Sheep, and Figures, which enliven this most beautiful Performance, are painted by ADRIAN VANDEVELDE, and harmonise with the rest of the Scenery in a most enchanting manner.
- 38 SCHIDONE A Copy by this great Master of the celebrated Diva Magdalina of CORREGIO, in the DRESDEN Gallery—to possess such a Copy, from such a Master, will be an invaluable Treasure. It was formerly in the Possession of the POMFRET Family.
- 39 VANDERNEER . A small Moonlight—a highly finished Cabinet Picture.
- 40 DOMENICHINO His own Portrait, in small—the likeness, upon a comparison with the extant Prints, undoubted. BESBOROUGH Collection.

- 41 SOPHONISBA ANGOSCIOLA Her own Portrait in small—the Specimens from this Artist's Pencil are very rarely to be met with, and she has taken uncommon pains to do justice to her beauty, in the delineation and Pencilling of her own Features—there is a sweetness and character that is most delightful. From the BESBOROUGH Collection.
- 42 ALBANO Venus and Cupid in a Car, drawn and attended by the Graces—a fascinating Composition, from the CALONNE Collection.
- 43 DITTO..... Its Companion; representing Vulcan and the Cyclops at his Forge, visited by Venus, Cupid, and the Graces; equally delicate and beautiful—also from the CALONNE Collection.
- 44 GERARD TER-BURGH A Portrait of a Boy—one of the happiest efforts of the Master; from the Collection of Mr. LA BORDE.
- 45 ADRIAN OSTADE An Old Man reading a Manuscript; also from the Collection of Mr. LA BORDE—for delicacy of pencilling, expression and tone of coloring, it may rank with the finest productions of this Master—a Gem.
- 46 DOMINICO FETI The Lord of the Vineyard reproving the Labourer; the Steward standing behind his Master. This is a most correctly chaste Composition, and the different Stations in Life are even less marked by their appropriate Dresses, than by the diversity of Character expressed in the Airs and Countenances of this interesting Group—This is a most capital performance of a very scarce and first rate Master—from Dr. NEWTON, the BISHOP of BRISTOL's Sale.
- 47 DAVID TENIERS Jun. An Incantation, in an Oval, surrounded by Fern, Mushrooms, Blackberries, and other wild Fruits and Flowers, and various Insects appropriate to the subject. A singular proof of the versatility of this Artist's abilities. A crisp Touch marks every Leaf and delineates every Insect; and the wildness of the Sorceress, who is muttering the Charm

that has eclipsed the rising Moon, as well as the familiar Spirits, render this an impressive and masterly Groupe—indeed it is truly capital.

- 47
48 VALENTINI.... The Senses, a vigorous and bold Performance, and displaying a thorough knowledge of the Chiaro Scuro—from the ORLEANS' COLLECTION. In the Life of this Painter this very Picture is highly commended. (326)
- 71
49 JACOB RUYS- A Mill in Ruins, backed by a rich and picturesque Wood, DAEL with the Spire of a Church peeping above it, and in the foreground of the Scene a rapid Stream precipitating itself into a River. Whether we consider the richness of the Foliage, the silvery tints of the Clouds, the transparency and agitation of the Water, or the fascinating harmony of the whole, it stamps itself as a Master Piece of RUYSDAEL and the perfection of his Art—from the select Collection of BARON NAGEL.
- 40
50 GIACOMO BAS- His Own Portrait—from the ORLEANS' Collection, a proof SANO of his great knowledge and excellent management of his Art—most vigorously pencilled—a most capital Performance.
- 13
51 AGOSTINO The Dead Christ with Mary and Angels; a high finish'd Pic- CARACCI ture, full of Expression and Effect—was imported from Italy by Mr. GRAVES.
- 34 -
52 ADRIAN OSTADE A small Upright, being a Concert, with the Portraits of himself, his Wife and Father—an undoubted Picture of this great Master, richly colored and admirably composed.
- 35
53 GUIDO Representing the Virgin with the Saviour in the Clouds, and St. Lawrence, St. Cecilia, and other Attendant Saints; a beautiful, little, high-finished, interesting Cabinet Picture, greatly prized by the late Sir WILLIAM HAMILTON, from whose Collection it was purchased: it is inestimable; and was presented to Sir W. H. by the Family for whose Ancestors it was painted: called the Madona del Rosario:

54 RUBENS The story of Hagar, in a single Figure, and that Figure taken from the Person of HELENA FORMAN, RUBENS' Wife; beautifully managed with a silvery tone of color, and is transparency itself—a most capital Performance, evidently the *entire* work of RUBENS, was purchased at Mr. LA BORDE's Sale.

55 ANNIBAL CARACCI His own Portrait in the Character of St. Stephen, with the Palm of Martyrdom. The depth and Richness of the Coloring, temper'd by the calm composure expressed in the countenance, has been always the admiration of Connoisseurs. It might almost be imagined, that ANNIBAL CARACCI had his own fate in Contemplation when he chose this Subject; as he fell a Martyr to chagrin and disappointment, in consequence of his splendid professional services, being so ill rewarded by the CARDINAL FARNESE.

56 CLAUDE LE LORRAINE A celebrated Picture from the Blackheath Collection of the late SIR GREGORY PAGE. The View representing a warm Evening, with the Church of Trinità di Monte, (where this Painter was buried,) as the chief Object; together with the Pope's Summer Residence, and other Buildings: being a View of Monte Cavallo, and the Buildings descending to Piazza d'Espagna. The Ruins, Trees, and Figures in the Foreground are Composition. Nothing can exceed the golden hue of Light diffusing itself over the Architectural Buildings in the middle Distance, from the charming Effect of an Italian Sunshine; while the pure Atmosphere of a genial Climate, is painted with all that Knowledge and Mastership, for which this extraordinary Painter was so renowned—truly Capital.—A peculiar Incident attaches to the Picture; as CLAUDE may be said in this Performance almost to have painted his own Monument, he having painted the Church that contains it.

57 KARILDUJARDIN An upright Landscape with Cattle, in his early grey Tone—silvery and highly finished.

58 GUERCINO Judith giving the Head of Holofernes to a female Attendant. This Picture was painted at the time GUERCINO was quitting the dark Manner of CARAVAGGIO for the clear and brilliant Tints of GUIDO; and the Air of Judith's Head has such an uncommon degree of Grace and Expression, that this masterly Performance has been frequently taken for the Production of LUDOVICO CARACCI. FELIBIEN notices this Picture in the warmest stile of Commendation, in the 3d Vol. of the London Edition, page 414; and says that the Air of the Head, as well as the Countenance of Judith, is strikingly beautiful and Graceful. This Picture is also mentioned by COUNT MALVASIA, who says it was painted in the Year 1651 for SIGNOR GIACOMO ZANONE. See 2nd Vol. page 378, of the Bologna Edition.

59 WILLIAM VAN- A Sea View. A small upright Picture, representing a Pier
DEVELDE, Jun. with Figures and Vessels in a Calm—a most delicious Performance. Purchased from the Collection of the late SIR WILLIAM HAMILTON. In no one instance has the Art of this admired Painter, gone higher, in Care, Finishing, Beauty, Transparency, and Effect.

60 TITIAN A Portrait of one of the Cornaro Family, highly descriptive of Ease and Dignity—unquestionable Works of this Master, like the present Specimen, and coming from such an undoubted source, are rarely to be met with, and are highly valued—from the ORLEAN's Collection.

61 GABRIEL METZU An Interior. A Lady at her Toilet, with a Lap Dog and Servant in a grand Saloon. This exquisite Picture com-

Unites every Perfection of the Art: and the Beauty of the Carnations, the Delicacy of the Pencil, the Correctness of Forms, and the Sweetness of the Female Character, together with the extraordinary Richness and Splendour of the subordinate Parts, rank it among the first rate Productions of this scarce Master—from the Collection of the EARL of BESBOROUGH.

62 A. VANDEVELDE The View of a River and the Country on each Side, on a warm Summer's Evening; in the foreground, on the hither Bank, a group of people, among them a Dutch Officer in his Regimentals mounted on a brown Horse, under a tree, waiting for the Ferry Boat (that is approaching full of Passengers and Cattle,) to cross the Water; on the Right Bank, underneath which, Fishermen are dragging a Net, a Post Waggon is passing along an open Country. The left Bank is wooded and in shadow; and behind the rising ground in the distance beyond it, the Sun, just setting, illuminates the passing Clouds, together with the whole of the Sky, with its cheering rays; the reflection of which, is thrown with a delightful warmth upon the Stream: so great indeed, is the fascination of this lively yet quiet scene, that it seems not canvas, but real Nature sweetly expressed, and is truly capital—was purchased at the HOLDERNESS Sale: his Name and the Year 1663 are on the Picture.

63 F. MIERIS.... Portrait of a Cavalier, leaning on a Table with one Hand, and holding his Sword with the other. This very scarce and admirable Master, who is considered in Holland, equal, if not superior to GERARD DOUW, has exhibited such a knowledge of the Chiaro Scuro in this Picture, as well as such an extraordinary degree of Force and Truth;

and has colored it so powerfully, both in its prominent and subordinate parts ; and it is besides so finely drawn, with drapery so easy and so rich ; that it may be classed in the highest rank of the Art, as a most elaborate, scientific, and finished, cabinet Gem—the name FRAN. MIERIS is on the right of the Picture, on the entablature of a monument—from the Collection of Mr. LIS, of Brussels : on Pannel.

30 64 Ditto The Companion ; A Female in dark Drapery, and a black Veil thrown behind, from the top of her Head ; she stands close to a small Table, on which lies one of her Gloves, and an open Letter ; the other Glove is on her other hand, in which she holds a Bunch of Feathers ; on the left, under a map on the wall, is the Name of FRAN. MIERIS—equally capital with the preceding Lot, in all its parts : also from the same Collection.

65 G. NETSCHER. This small, inestimable Gem represents the Interior of a Dressing Room, containing a Toilet Table, over which is thrown a carpet : In front of the Picture, a Young Lady dressed in white Satin is attended by a Female Servant, who is adjusting her Dress ; a Page on the left is presenting to his Mistress a Ewer and a Bason. The airs of the heads are sweet, the countenances beautifully and delicately pencilled, and the Satin drapery, as well as the carpet, are painted with such brilliancy and truth, that altogether, it is a most capital Chef d'Oeuvre—from the HOLDERNESS Collection.

275 X 66 D. TENIERS, JUN. The Interior of a Cabaret, divided into two Apartments : In the nearer one are five Figures placed towards the left, one standing, and four seated at a small table ; an old Man is dealing the Cards, and a younger Man in a Black Vandyck Dress is playing with him ; the other three,

though only looking on, seem deeply interested in the Game. The Characters are drawn with infinite spirit, and most happily contrasted; the Figure in the Black Dress is not only Vandyck in the Apparel, but seems almost to have been designed by that superior Master: from a Window above is an old Woman looking down on the Card Players; and on the Floor within, near some household implements, is a Dog asleep. In the exterior Apartment a Woman frying Pancakes, near her, two other Figures; and a third upon the Steps of the Door, that is thrown open, and introduces the Light from the open Air; which is not the least beautiful passage in the Picture.—But though the composition is thus faithfully detailed, it is impossible by words to do justice to the transcendent merits of the whole; which, in silvery Tone, harmony of Colour, scientific Grouping, distribution of Light and Shade; and above all, in the striking opposition of Character, was never surpassed, and scarcely ever equalled—from the Collection of SIR LAWRENCE DUNDAS—on Pannel.

67 GUIDO..... This capital Gallery Picture represents Abigail soliciting David to pardon her Husband, for having ill treated some of his Soldiers; she is seated as described in Scripture on an Ass, and near her are two Female Attendants: David on the left is accompanied by two Warriors, who are behind him; and a youthful Page before him, is holding his Helmet. David is in Armour with a robe of Scarlet, partly thrown over it; his left hand rests on his side; in the other he holds a Scepter: Abigail's Form is loosely covered with drapery of a violet Blue in large Folds: her beautiful Hair of a pale Chesnut flows over her Shoulders; and her Head is ornamented with a Crown of Flowers: she looks down with a supplicating and timid Air, while she endeavours to appease his Wrath. The Attendants of both seem equally interested in the wished for success of

her Petition; and David struck both with her Eloquence and beauty, appears as beginning to relax in the Sternness of his Displeasure: All the Figures are the Size of Life. The story thus interestingly told, is set off by the magic Union of the most masterly design and the most splendid colouring; in both which this divine Painter, as he is emphatically called, so eminently excelled: Nothing can be more lovely than the air of the Female Heads, more grand than David's, or more appropriate than those of the Attendant Women and the Page. There is an inconceivable charm in the distribution of Light and Shadow on the Page's Countenance: and his fixed admiration of Abigail's, seems intended by the painter as the forerunner of his Royal Master's attachment. In short there is a combination in this Picture of every thing grand, beautiful, and graceful; and makes it worthy of being placed *again* in one of the most noble Collections in this Country, as it lately was one of the finest ornaments of the ORLEAN'S Gallery at Paris. Count Malvasia in the 2d volume, page 91 of the Bologna edition, describes this Picture to have been then in possession of SIG. AGUSTINO FRANZONE at Genoa, brother to the Cardinal of that name.

- 68 LEONARDO DA VINCI A lovely Cabinet Jewel, representing the Virgin with the Infant Jesus on her lap, presenting a Lily to St. John, who is kneeling to him with Adoration. Nothing can be more chastely beautiful than the Face and Countenance of the Virgin, who is regarding with ineffable sweetness, our Saviour and St. John.—The youthful Saint is charming.—The Infantine Grace, and expression of the Countenance of Jesus are exquisitely delineated and truly divine— withal, it is pure and perfect. It was one of the brightest Ornaments of the CALONNE Collection, and the only one of this scarce Master that it possessed. This truly capital Picture is on Pannel.

69 GIORGIONE... Gaston de Foix, Duke of Nemours, in Armour; as large as Life—a most grand and dignified Portrait, breathing as it were that martial and invincible spirit, which characterised him when living. It is impossible ever to behold the genuine works of this bold and daring Master, without being struck with the extraordinary force and energy of his powers; which, though they sometimes hurried him on, so as occasionally to want correctness in design, are in this Specimen entirely free from that defect; for nothing can be chaster than the Outline, or more vigorous than the Colouring: this most capital Picture which is finely engraved, was bought at the EARL of BESBOROUGH's Sale.

70. ALEXANDER VERONESE The Angels appearing to Abraham, and Sarah as described in the Scripture listening, while they announce to Abraham that she will bear him a Son. The countenance of the Patriarch, whose Figure is reverently inclined, is finely conceived, and admirably expressive of devotion and gratitude to Heaven. The Angels are represented with great sweetness of pencilling and beauty of character, and the whole is most deliciously coloured. It is finely engraved, and was always considered as an excellent Performance of this highly esteemed Master in the Palais Royal, as it came out of the ORLEANS' Collection.

7 VELASQUEZ ... Satyrs and Tigers: this singular performance of this accomplished Master, was evidently painted after he contemplated the Works of RUBENS, which enriched his fancy and palette, with an harmonious tone of coloring and grandeur of composition. The Satyrs are forcibly expressed with characteristic propriety, while the maternal affection of the female Tyger, mingled with ferociousness, nourishing and protecting her young ones, at the same instant, is highly descriptive of the true nature of this wild and terrific Animal. Purchased from the collection of MONS. DE CALONNE, where it was universally esteemed.

49 72 RAPHAEL..... The finished design by this immortal Painter of the Coronation of the Emperor Charlemagne, by Pope Leo: the 11th Id. in one of the Chambers of the Vatican. The great Picture in the Vatican has two variations from this sketch, as will appear from the Print of it, that is extant; namely, the door is closed in the great Picture, whereas in this Sketch it is open, and shews a Building; and likewise there is some slight difference in the Architecture; an incontestable proof, (although the internal evidence is sufficient to stamp it so,) of this Sketch being from the undoubted hand of RAPHAEL. This incomparable Picture contains such an extraordinary variety of Character and Expression; is so rich in its Composition, without being crowded; so grand in the detail, and so beautifully colored; that SIR WILLIAM HAMILTON, who received it from a most celebrated Collection in Spain, together with the PARMEGIANO, Lot 66 of the Third Day's Sale, assured the present Proprietor, that they had always been considered the two most valuable Pictures he possessed; and were deserving of most distinguished places in the first Cabinet.

130 73 TITIAN..... The Entombing of Christ—this capital Performance was in the possession of SIR JOSHUA REYNOLDS, at whose Sale it was purchased. Sir JOSHUA has frequently led the young Artists to this Picture, to contemplate equally, the superlative merits of its composition and color: the very nature of the subject is impressive, while the Genius of this great Master in telling the story, has added wonderful Effect to the solemnity and Piety of the Scene—most capital.

End of the Second Day's Sale.

Third Day's Sale,

S A T U R D A Y, A P R I L the 25th, 1807.

PICTURES.

- 1 VAN DYCK.... **A** Study of Old Heads, correctly designed, deliciously pencilled, and harmoniously colored—from the EARL OF GODOLPHIN's Collection.
- 2 DE VOS The Portrait of an Artist, with a Bust on the Table.
- 3 CUYLENBURGH An upright Woody Scene, with Water, Nymphs bathing, and warm sky: equal to the finest Works of POLEMBERG.
- 4 TITIAN A Female dressing herself; a well-coloured sketch of this Master.
- 5 PYNACKER.... A Woody Scene with Water, and Ferry Boat with Passengers—an early Picture of this Master, full of Nature and Truth.
- 6 PORDONONE... An Itinerant, singing Ballads, with a garland of wild Flowers round his Head: the Whole painted with uncommon Vigor.
- 7 WATTEAU A Concert. The female Characters singularly beautiful, and delicately and richly coloured.
- 8 DITTO..... A Masquerade, the Companion—both undoubted Specimens, and from the Collection of SIR JOSHUA REYNOLDS.

- 9 BRECKLENKAMP The Interior of a Dutch Bed Chamber, with a Lady at her Spinning Wheel, engaged in Conversation with a Female Servant, who has brought her some Wild Fowls—It is a most silvery Picture, delicately pencilled; and the Light thrown from the Window into the Apartment, has the Brillianey of OSTADE, or PETER DE HOOG. This Picture was sent to this Country many Years ago, by the Family for whom it was painted in Amsterdam; and left by Will to the Proprietor of the present Collection.
- 10 JACOB RUYSDAEL A small Landscape; a Woody Scene with Water—highly finished and richly coloured.
- 11 VANDEVELDE.. A Sea Calm with Boats, clear and transparent.
- 12 HOLBEIN A small Circular Portrait of the celebrated Reformer, MELANCTHON; the mildness of whose Character is happily expressed in the countenance.—This Picture is referred to by WALPOLE. Undoubtedly original.
- 13 N. POUSSIN ... A small Upright: Infant Bacchanalians striding a Cask—a fine and interesting Specimen, colored like a Picture of the Venetian School: from Mr. STRANGE's Collection.
- 14 VAN HARP.... A Woman leaning on a Stove—very highly finished: from Sir LAURENCE DUNDAS's Collection.
- 15 MORTIMER ... A Banditti carrying off a Female—a very spirited sketch in Chiaro Scuro.
- 16 SCHIAVONI..... A spirited and uncommonly grand Sketch of the Prophet Samuel anointing David, in the Presence of Jesse. The Dignity of the Prophet is finely contrasted by the Humility of Jesse, the Devotion of David, and the Astonishment of his Brethren. Undoubtedly original.
- 17 WYNANTS A Sand Bank with broken Ground and Trees, and a rich distance, very finely and warmly coloured.

- 18 D. TENIERS, Jun. An Interior with Figures drinking and smoking, and a boy warming himself by a Fire, touched with great brilliancy and effect.
- 19 FILIPPO LAURA A drunken Silenus, Bacchanalians and young Satyrs in a Landscape, with Grapes and other Fruit in the foreground—spirited and highly finished, from the Collection of the Hon. Mr. BOUVERIE.
- 20 JAN ASSELYN .. The lower part of the Colysseum, with Figures and Animals, Pencilled with all the freedom and delicacy of BERCHEM—a very beautiful Specimen of this Master: from the CALONNE Collection.
- 21 GUGLIELMO Grapes and Peaches, coloured with uncommon richness and warmth, which as well as the Insects, vie with RACHAEL
VON ALST RUYSH, or VAN HUYSUM for fidelity and finishing; and surpass them in Composition and effect—this Painter was Knighted; his Pictures in Holland are rare and highly valued.
- 22 POLEMBERGH.. Nymphs bathing: in a clear and beautiful Landscape, delicately finished—a capital Picture of this Master.
- 23 MURILLO The Portrait of a Painter's Son with a Palette of Colours, —painted with singular sweetness, from Mr. STRANGE's Collection.
- 24 ROSA DA TIVOLI Goats, Sheep and Figures, in an Italian Landscape, of great Force and clear Tone of Coloring—from the LONDON-DERRY Collection.
- 25 DITTO..... The companion: of equal Merit to the preceding—from the same Collection; both superior Pictures of this Master.
- 26 GIACOMO BAS- The entombing of the Saviour. This Picture was deservedly in
SANO high estimation with Sir WILLIAM HAMILTON, from whose Collection it was purchased, who valued it as one of the finest productions of this Master, as to coloring and composition.

- 27 WILSON..... Ruins with Figures in a small Landscape; an uncommonly spirited and fine Production of this very justly esteemed English Master.
- 28 G. BASSANO... A small Portrait, circular; spiritedly drawn and highly coloured—from Mr. STRANGE's Collection.
- 29 PARMEGIANO.. A small Circular Portrait—a Study from RAPHAEL's Head of St. Peter liberated from Prison—from Mr. STRANGE's Collection—very capital.
- 30 GIORGIONE ... A Young Satyr, stealing the Arrows of Cupid, as he is sleeping in the Shade—the Figures finely rounded, and the Colouring uncommonly rich: an undoubted Picture of this Master, from the Collection of MON. DE CALONNE.
- 31 L. GIORDANO.. The Adoration of the Shepherds—few, if any Pictures of this Master, can surpass this Specimen: the rich tone, and glow of Light, that illumines the group of Figures, and which emanates from the Saviour; is scientifically contrasted with the break of Morn in the Distance; and is no less judiciously conceived than masterly executed—from the Collection of SIR JOSHUA REYNOLDS, who held this Picture in the highest estimation; and selected it for his peculiar Study: painted on Pannel.
- 32 J. DE MABUSE. Two Portraits, of a Man and Woman (in one Frame,) at Devotion; highly finished, and in a perfect state of Preservation—from the HOLDERNESS Collection—very fine.
- 33 DITTO His own Portrait, painted with great Attention—the drapery rich and finely colored—equal to HOLBEIN—from the Collection of Sir JOSHUA REYNOLDS.
- 34 PIETER NEEF. The Interior of the great Church at Antwerp, lighted up for Vespers—a Picture of wonderful harmony—what Performance of this Master, it may be asked, surpasses this astonishing instance of his Magic Pencil?—the solemn grandeur of Gothic Architecture, is finely displayed by the Light, that illumines the Pillars, and fretted Vault

of the Chapel; while the gloom, that pervades the great Nave of the Building, produces an awful solemn Effect by the power of contrast—the Figures are judiciously inserted, and scientifically placed; a pure and perfect Cabinet Picture, from the Collection of the COUNTESS OF HOLDERNESS.

35 RUBENS The Portrait of the celebrated and learned ANNA MARIA SCHURMAN—the delicacy and peculiar beauty in the softness and drawing of the Hands—the easy attitude, the Charm of coloring, and admirable Management of the whole, entitle it to be ranked among the finest productions of his Pencil; from the Collection of the EARL of BESBOROUGH.

36 VANDYKE A high-finished beautiful Cabinet Picture, on Pannel; representing various Figures, Male and Female, engaged in a concert of vocal and instrumental Music; a rare, and extraordinary specimen of his imitative Talent. The original of this Picture was formerly in the possession of our CHARLES the FIRST, who was fond of having smaller copies of his best Pictures, painted by the first Master of his time.—This Master as was his frequent custom, has borrowed the composition from TITIAN, as well as imitated his colouring, in which he has been eminently successful.

37 GUIDO The Infant Saviour standing upon the Globe, bruising the Head of the Serpent, surrounded by attendant Cherubims—this lovely Performance was in the Collection of MONSIEUR DE CALONNE; and if ever Infantine sweetness in the Character and Countenance of a Child was delightfully Painted, it is here evident—there is at the same Time a variety of Character in the attendant Cherubims uncommonly captivating.

- 38 FRANCISCO MOLA A grand, solemn, Woody Scene, in which are reflected with uncommon Splendor, the rays of the setting Sun on the Figures, representing the Patriarchal Family of Jacob in the fore ground, which Group is most admirably composed. The Depth of the Shadow opposed to the brilliancy and richness of the Light, is effected with a Magic equal to TITIAN. This capital Picture was bought by the Proprietor at Mr. DELME's Collection.
- 39 SALSA FER-RATA The Virgin and Child; one of the most beautiful Cabinet Pictures of this Master—formerly in the Collection of Dr. NEWTON, Bishop of Bristol.
- 40 PARMEGIANO . The Virgin with the Infant Saviour in the Clouds, with St. John the Evangelist and St. Jerome— this striking and beautiful Picture was arrested in its course from Genoa to Marseilles, by an English Cruiser, (as it was consigned to Paris for Bonaparte's Cabinet,) and was publickly sold as part of the Prize for the benefit of the Captors.
- 41 INNOCENZA DA IMOLA . The Adoration of the Shepherds, dated 1538, embracing all the grandeur and expression of RAPHAEL : indeed IMOLA, according to MALVASIA, came nearer to RAPHAEL, than any of his Scholars. The learned in the Art will venerate this extraordinary Performance, which to the eye and judgement of the Connoisseur, will it is presumed, carry its praise along with it; and recall all those first principles of the Art, that subsequently led to the very Acme of Painting, and perfection of the Art. Though painted in Oil, the colouring is like Fresco; and its resemblance to RAPHAEL will be felt by those, who have studied the Cartoons at Hampton Court. This very Picture is described by Count Malvasia, in his 1st vol. page 147, Bologna edition, to be then in the Church of

the Madona di san Luca su' Monté della Guardia, and describes it "as of such beautiful invention, good design, "vigorous coloring, and correct judgement; that he would "almost venture to pronounce it equal to RAPHAEL;" he adds, "the Pictures of this Master were accordingly in the greatest request and obtained very large prices"—from the ORLEAN'S Collection.

- 42 DAVID TENIERS A Single Figure in an upright Landscape—in his clear and most brilliant tone of colouring—a Gem.
- 43 DITTO Ditto, the Companion, no less beautiful.
- 44 FRA. BARTOLO- The Head of the Saviour, crowned with Thorns; truly a Man
MEO of Sorrows and acquainted with Grief—Pictures of this Master are uncommonly scarce and highly valued.—It was bought at the late Mr. VANDERGUCHTS Sale, who prized it most deservedly, as a first-rate Picture—painted on pannel.
- 45 VANDER HEY- The View of a Town in Flanders, with a beautiful Sky: en-
DEN and ADRIAN riched by ADRIAN VAN DE VELDE, with the Procession
VANDEVELDE of the Host and various other Figures. Though VANDER HEYDEN has finished his part with such uncommon accuracy, that every Brick in each Building may be counted; it is entirely free from hardness, and the perspective and general effect are not the least destroyed. The figures by VAN DE VELDE, are happily introduced and touched with his usual delicacy. Thus the combination of the united skill of those two eminent Artists renders this Picture a perfect Bijou, and worthy of the first Cabinet in this Country—from the HOLDERNESS Collection.

46 SPAGNOLETTA . The Portrait of the celebrated Astronomer Galileo, consulting the Celestial Globe; there is an enthusiasm and ardour of expression in this masterly performance that beggars all description—from the Collection of the EARL of BESBOROUGH—most capital.

47 RUBENS The Boar Hunt, with the Death of Meleager. No Master can be compared to RUBENS in these Subjects of the Chase. The lifeless Body of Meleager is finely contrasted by the animated Action of the surrounding Group, all eager to destroy the enraged Animal; while the anxious Character of Atalante, bent on revenging the Death of her Lover, is told in impressive and forcible Language. The Soul of Rubens is in this splendidly coloured Sketch; and evidently shews it to be the *entire* work of the Master—from the CALONNE Collection.

48 MURILLO The Virgin with the Infant Saviour in the Clouds surrounded by groups of Angels. The air of the Angels' Heads is divinely beautiful; and the whole forms a most fascinating Cabinet Picture—from the Collection of the EARL of BESBOROUGH.

49 PAUL POTTER.. Landscape, with Cows and Sheep—Scene, the Wood at the Hague, combining beauty of Foliage with a happy distribution of light and shade; exquisite Drawing in the Cattle; and transparent sweetness of colouring. This most delicious Cabinet Picture possesses all those extraordinary beauties for which this Master stands unrivalled; and was highly valued in the HOLDERNESS Collection, at the Sale of which it was purchased—painted on Pannel.

50 CARLO DOLCE.. A Madona; great delicacy and elaborate finishing are the general characteristics of this Master; and many of his works that combine no other excellencies, have been much admired: But this performance is of a much higher class; as in addition to the beauty of his execution, he

affects us here with the profound grief, that is so forcibly expressed in the countenance of the Virgin. It is a Picture of the greatest interest ; and one of the finest productions of his pencil. Formerly in the PEMBROKE collection.

51 CORREGIO A celebrated Picture of this rare and distinguished Master ; being the head of our Saviour, who seems in the act of speaking. It is painted with inexpressible grandeur and warmth, yet with a softness of Outline that is his peculiar excellence—most capital : from the ORLEAN's Collection.

52 SALVATOR ROSA A Landscape—a Rocky Scene, with a Lake and a City in the Distance. In the foreground a Banditti : one of the most clear and brilliant Pictures of this highly esteemed Master—very Capital.

53 VANDYKE..... The Entombing the Savior, from a design by TITIAN ; and the Artist has introduced his own Portrait, and that of his Friend and instructor, Sir PETER PAUL RUBENS. This is a Picture of uncommon beauty, softness and transparency ; and was a very great favourite of Mons. DE CALONNE's, at whose Sale it was bought—on pannel.

54 CLAUDE LE LORRAINE A Landscape, Cattle and Figures ; the early time of Morn, described at that particular Period when, in the language of Milton,

“ The Sun

“ With wheels yet hovering o'er the Ocean's brim,

“ Shoots parallel to the Earth his dewy ray.”

This charming Picture so full of Subject and Variety, so tender, so true to Nature, and so captivating, is described in the Liber Veritatis. It came into the Possession of the late EARL OF BESBOROUGH from LADY BETTY GERMAINE ; and had belonged to the famous ARUNDEL Collection, as SIR WILLIAM HAMILTON informed the present Proprietor. Capital throughout, and of most exquisite Sweetness and Beauty.

55. GUIDO A Madona with the Infant Jesus, seated on cushions, with St. John embracing his Feet, in a small Octagon, on Copper; this highly finished and exquisite Gem, of which the characters are most lovely, and the coloring is in the finest stile of this Master, came from the Collection of Dr. NEWTON, BISHOP OF BRISTOL—most capital.

94 ✓ 56. JACOB RUYSDAEL A View from Nature—the Season, about the time of the approach of Harvest, deliciously described with truth and nature. The Scene simple and agreeable; a chalky Road leading to a Wood bordered on each side by Corn Fields, with Figures and Cattle, passing and feeding as they move. This Union of talent is so admirable and harmonious as to appear the work of one—very capital.

and
ADRIAN VANDE-
VELDE

80 57. TITIAN A Noble Portrait of that amiable, learned, and heroic Character, Count Castiglione, the author of Il Corteggiano, the friend of TITIAN and RAPHAEL, and esteem'd and rewarded by POPE JULIUS II. It is not to be wondered, that TITIAN should here have exerted all his Powers: the Hand of the Friend guided the pencil of the Artist. This Picture was in the ORLEAN'S Collection, and purposely selected, to compose part of that valuable assemblage. The Portrait is full of Mind and Expression at once placid and dignified; it is a noble Performance, and TITIAN has enlivened it by introducing a beautiful Group of Trees to shew his various Powers—most capital.

100 58. LEONARDO DA VINCI This Picture represents Salome, the Daughter of Herodias, with averted look, pointing to the Head of St. John, held by the Executioner over the Charger; which is placed on an antique Marble Table, supported by a Sphynx. In the back ground between them is the Head of an Attendant in Shadow. Salome, though she turns

from the work of Death, has a smile of satisfaction on her countenance, at the execution of the bloody Deed; her figure is extremely light, elegant and graceful; her drapery very highly finished and ornamented; and forms a powerful contrast, with the ferocious look of the Executioner, whose Body appears partly naked. The trunkless Head of St. John is softly Pencilled and affecting; but not disgusting. The size of the Figures all standing, is somewhat smaller than life: this Picture evidently Painted, when his Pencil had freed itself from the hardness of his early manner; and when the correctness of his Drawing was heightened by the most brilliant Colouring; presents a fascinating and perfect whole: but in addition, it boasts the superior, and almost unrivalled excellence, of being treated so, as to excite anguish for the decollation of the Saint; without occasioning horror: briefly, it is a most marvellous Picture: and bore internal evidence of being the production of this incomparable Master, although it was called in the Catalogue of the ORLEAN's Gallery, by the name of ANDREA SOLARIO: on removing the Frame which concealed it, the Name of LEONARDO DA VINCI, inscribed in golden Letters, stood confessed under the Marble Table. Connoisseurs, who know how very rarely the true and genuine Works of this immortal Painter are to be met with, and the immense Prices they deservedly obtain, will appreciate the consummate beauty of this Master Piece of Art.

- 59 TITIAN A Landscape, enriched with a Castle: in the Foreground are represented Nymphs Bathing in a Stream that runs through a woody Dell. This splendid proof of TITIAN's powers would alone add celebrity to any Collection: it seems Painted from a Pallet of Gold, and is one blaze of harmonious colour, while the singular management of the Trees in the Fore Ground; which could not

have been attempted by any inferior Painter ; “ is Noble Daring.” This inestimable Performance was SIR JOSUA REYNOLDS’s most favorite Landscape ; nor can it be wondered at : it was bought at his Sale, and is truly invaluable.

32 *59 REINAGLE, jun. A Copy of the preceeding Picture by this ingenious Artist.

210 60 LUD. CARACCI The Adoration of the Shepherds : a Composition equal to the finest of CORREGIO, and executed with the most extraordinary Powers in all its Parts. This superlatively beautiful and splendid Cabinet Gem represents the Virgin in the act of taking off the Mantle from the Infant Saviour, who is lying in the Manger ; and as she shews him to a Shepherd, who kneels before her, she gazes with sublime delight on his adoration of the Child : behind her is Joseph admitting other Shepherds, and a Boy lighting them in with a Torch. The emanation from the Infant Jesus, throws a splendor on the foreground of the Picture, where the Virgin and the Child are placed ; and on the same line to the right are two Angels, one with his Arm round the Ass, and the other in the act of adoring the Saviour ; and a Cow is recumbent before them ; above them on the outside of the Stable, where there is an opening into the Interior, are two Shepherds, leaning on the Partition ; the one, (a Portrait of ANNIBAL CARACCI,) is looking down upon the Infant Christ : the other, who holds a lighted Lanthorn, directs his view upwards to the Heavens, which are opened ; and amidst a Blaze of celestial Light disclose a Group of Angels, who with Instruments of Music “ and blest Voiees, are uttering Joy.” In the intermediate space between the two Shepherds and the Group of Angels, the distant Landscape faintly appears, as at the break of dawn ; thus there are five lights, yet

so scientifically managed, as not only, not to create confusion; but even to add to the wonder of the Scene! Where all is perfection, it is difficult to point out passages of superior excellence; but though we are fascinated with the charm of the earthly Scene, we fix our last View and Thought with rapturous delight, on the radiance bursting through the Clouds, and the Seraphic forms of the heavenly Choir. It only remains to say, that the harmonious brilliancy of the colouring, enriches the design with rival Splendor—this captivating Cabinet Picture is on Copper, pure and perfect as when first Painted; from the Collection of Dr. NEWTON, BISHOP of BRISTOL.

61 REMBRANDT .. The Good Samaritan. The Story is taken up at the point of time, when he has conveyed the poor wounded Passenger to a place of relief; and he is represented on the steps of an Inn, giving money to the little doctor, (as the engraving of this Picture is called in Holland) with injunctions to take care of the patient, whom a servant is assisting to dismount from the Samaritan's Horse, which another servant is holding by the bridle: in the middle space is a female figure drawing Water from a Well; and a Landscape with Trees, faintly drawn, in order not to take off the attention from the story, terminates the view. This marvellous and unrivalled Bijou, equal, if not superior to the finest works of GERARD DOUW, contains in miniature, all the wonderful force and magic of his largest Pictures: yet withal so exquisitely, so sweetly pencilled, and with such a superiority in the Chiaro Scuro, and such force of colouring, as to baffle all description. This inestimable Jewel formerly belonged to the DUC DE CHOISEUL PRASLINS; and was bought by the present Proprietor, at Mons. DE CALONNE's sale.

62 M. A. CARA- The intended Sacrifice of Isaac by his Father Abraham, with
 VAGGIO the Interposition of the Angel—nobly conceived, and
 grandly treated.—Abraham seems indeed to question the
 Angel, as to the substitution of the Ram for his Son,
 being acceptable to the Deity.—This Picture belonged
 to the ORLEANS' Collection, and was always considered
 as one of its first rate Ornaments; being most powerfully
 Painted, and with a most scientific management of the
 Chiaro Scuro—very capital.

X 63 REMBRANDT.. Inattentive observers, who have not sufficiently contemplated
 the Works of Art, do not consider the feelings of the
 Artist, who receives a natural Bias from the Country in
 which he was born and where he resides; and Rem-
 brandt has been censured for want of Dignity in his
 Choice of Character, and for Vulgarity in Features and
 forms: so RUBENS, also, has been censured in a different
 Manner, because his Females have not the Grace of
 the Venus de Medici. But satisfied of their Art, and
 confident of their Powers, the Dutch and Flemish
 Painters did not fly from the Objects that surrounded
 them, in search of ideal Beauty; but gave Consequence
 to every Subject they took in hand, by command of
 Pencil and Fascination of Color: but this Picture is
 a proof, that when REMBRANDT met with Character,
 he knew how to describe it, not only correctly and
 forcibly, but even grandly; and there is a Sense, an
 Understanding, and a Composure in the Countenance
 of this Capital Performanee, that is no less interesting
 in the Subject, than astonishing in the Execution. There
 is a Freedom, a Force, a brillianey and Harmony,
 and a magieal blending of Colours throughout, that is

Perfection itself, and the Acme of Art. It is indeed a wonderful Performance, and no single Figure can rank higher than this superlative Specimen of REMBRANDT'S Skill—It is dated 1650.

64 HOBBIEMA A Wood with Cottages and Figures, and a distance to the left, painted towards the conclusion of Summer; and thus, by the intermixture of the verdant foliage with the autumnal tints, richly diversifying the Sylvan scene. It seems to have been taken, just after the fall of a refreshing shower; with a warm sunshine on a Principal Cloud and other parts of the Picture. The forms of the Trees, that compose the Landscapes of this Master, are not in general either Picturesque, or elegant; seldom well grouped, and too often broken into many unconnected parts: but this Picture possesses the happiest union of those requisite beauties, and forms a perfect whole. And though he has varied this view in many of his works; in no other has he ever introduced the Principal Masses of Trees, that embellish the middle of the Foreground of this composition, with such excellence, either as to their forms, or their groupings. The eye that finds every-where the most delightful repose, knows not where to fix its preference; and the colouring of the whole is so brilliant in the light, so transparent in the shadows (of which not the smallest part is grown opaque), that it has gained this Picture the admiration of the Connoisseurs for its exquisite truth in the delineation of simple and beautiful Nature. To add more than that it is the most finished, perfect and fascinating specimen of this incomparable Master's Pencil, would be superfluous. IT IS A COLLECTION IN ITSELF.

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 X 65 A. OSTADE.... A Dutch Cabaret, an Interior: Peasantry of both Sexes, drinking, dancing and making merry. This extraordinary Picture, presents a Scene of hilarity, happily describing the characteristic humour of the Boors of Holland; admirably grouped and *magically colored* throughout. It is impossible not to participate in the humor of the Scene, and become a gratified Spectator of this spirited Performance; so true to nature in all its parts, so scientifically accomplished, and where all is proper cheerfulness. The dancing couple are absolutely alive, and in motion; while the numerous Figures in the surrounding group are equally excellent, and all contribute in their different situations, to produce an appropriate effect, and fill the scene to complete satisfaction. It will bear the most minute investigation in every part, for Art cannot go higher. This *CHEF D'ŒUVRE* of OSTADE, was the greatest favourite among all the Pictures of the Dutch and Flemish Schools, which were in MONS. DE CAILLONNE's Collection, from whence it was fortunately purchased—truly capital.

125
 66 PARMIGIANO.. The Infant Saviour standing on the lap of the Virgin, and embracing her with filial affection. Of all the Pictures in the Collection of Sir WILLIAM HAMILTON, this (bought at his Sale) he prized above the rest: and when we consider the feminine sweetness and maternal regard of the Virgin, her ineffable smile, the glow of health and beauty on the countenances of each, the graceful flow of the outline of the Child, with the roundness of the Limbs, together with the purity and warmth of the Carnations, as well as the simplicity of the Drapery of the Virgin, it cannot be wondered that such a lovely assemblage should have arrested the attention of so great a judge, and delighted him above all his other Pictures: it is correct in all its minuter parts, and wonderful in the general execution—most capital—engraved.

- 67 P. VERONESE. St. Jerome—in his finest time and manner. Cabinet Pictures of this Master, of which this is an undoubted specimen, are very rare, and highly esteemed—from Mr. STRANGE'S Collection.
- 68 TITIAN..... The Portrait of the celebrated Tuscan Poet and Satyrist, PIETRO ARETIN; who corresponded with the Princes and Painters of his time, with equal familiarity—TITIAN has in this Picture displayed his highest skill, and for truth, correctness, and warmth it must stand unrivalled—it has indeed all the force and glow of GIORGIONE, of whom TITIAN was the Scholar—most capital.
- 69 NOVELLARA .. The adoration of the Kings. This very scarce and excellent Painter, who was born in 1510, and died in 1588 (as mentioned in the Abecedario Pittorico) had received instruction from BUONAROTI; and afterwards improved himself as a Scholar of CORREGIO. Thus he was enabled to treat this divine subject with such astonishing Powers of Art, as combines both the graceful and sublime; and by the emanation of light from the Infant Jesus, which is reflected on the beautiful countenance of the Virgin, forms a perfect illumination; while the latter is grandly contrasted with opposing shadow. This Picture was bought at the PURLING Sale, where it was excessively admired.
- 70 DOMENICHINO The finished Sketch for the celebrated Picture of the Apotheosis of St. Cecilia in the Dome of the Church of St. Luigi, at Rome—this interesting and beautiful Performance (though in oil, yet in the stile of Fresco colouring) was purchased at a very considerable price in Italy, by the late Mr. DAVENPORT; and always considered as a truly Cabinet Gem.

F I N I S.